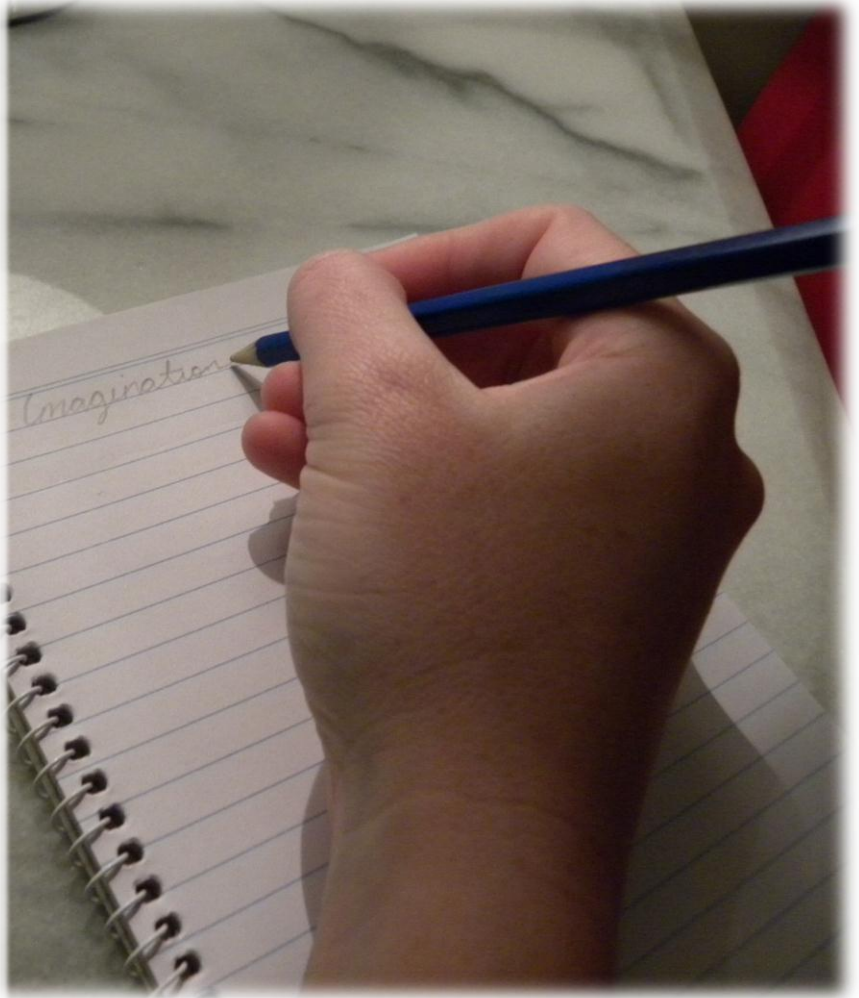


Approaches to the Area of Study

2013



*'I hear and I forget; I see
and I remember; I write
and I understand.'*

Improving your analytical skills

The ability to uncover the meaning of a text by analysing the use of form, structure and language features is a key skill for paper 1 and 2 of the HSC English examination. To analyse a text:

1. Ask what the text is saying about the human experience to discover the overarching idea or main message. Try to ascertain the overarching meaning first rather than honing in on the techniques first.
2. Find the emotive words or salient images first to uncover the meaning and highlight them.
3. Focus on the key language features and ask why they have been used and what ideas they convey.
4. Interrogate the composer's purpose and intended audience. Question his or her perspective and attitude.
5. Question how the text makes you feel personally and why.

The Reading Task in Section 1 of Paper 1 features texts that have been chosen because of their connection with the notion of belonging. Your challenge in this section of the paper is to uncover the overarching concept related to belonging and analyse how language and visual features have been used to convey this concept.

The HSC rubric outlines how you will be assessed:

In your answer you will be assessed on how well you:

- Demonstrate understanding of the how the concept of 'Belonging' is shaped in and through texts.
- Describe, explain and analyse the relationship between language, text and context.

To discover the concept you need to consider:

1. The questions being asked for each section of the paper. Each question will build on this concept; especially in the Section 2 writing task.
2. When you read and view the extracts in Section 1, take note of the emotive words and the salient images and words that demand attention.

When you respond to the questions, take note of the following:

1. **IDENTIFY** language feature, **EXEMPLIFY**, **EXPLAIN** and **EXTRAPOLATE** by discussing the meaning conveyed by the language features and textual details about belonging and what impact it has on the responder.
2. Make sure you know the features of various forms of text so that you can comment on how the form of the text may be appropriate to the content.
3. The composer's purpose will influence his or her choice of text, tone, language, form, structure and style.

The Notes from the HSC Marking Centres have relayed the following observations about student responses to this section of Paper 1:

- *"Strong responses demonstrated perception and insight into the **ideas** embedded in the texts and supported a thesis with effective **textual evidence**."*

- *“Weaker responses simply described the content of either the written or visual without linking them.”*
- *“A discussion which focused primarily on language techniques often restricted the candidates’ opportunity to demonstrate their understanding of the ideas in the texts or to develop their ideas effectively.”*

The final question is the most challenging. It is always worth the most marks and the questions could be:

- **Evaluative** (*In your opinion, which text was most effective in conveying an idea about belonging?*)
- **Comparative** (*How did two of the texts convey different ideas about belonging?*)
- **Conceptual** (*How did two of the texts reflect the importance of landscape to belonging?*)

You need to write comprehensively (a page at the very minimum – two pages desirable), and discuss the form and features of the texts supported by detailed textual references. It is like a min-synthesis essay! If you are asked to evaluate which text you consider to be the most effective, you must analyse the texts you have rejected as well as the text you have chosen. You could use the following scaffold:

1. In the first sentence or two introduce your thesis that is connected to the overarching concept related to belonging explored by the texts.
2. Then launch into an analysis of the first text. Focus on the ideas first and then the language features that conveyed the meaning. You do not need lengthy quotes.
3. Compare and contrast the texts analysed in relation to how they approach the concept of belonging.
4. End with an evaluative statement that links back to your thesis.

Reading Task Section I

Total Marks – 15

Attempt Section 1

Allow about 60 minutes for this section

In your answer you will be assessed on how well you:

- Demonstrate understanding of the way perceptions of belonging are shaped in and through texts
- Analyse and evaluate the way language forms, features and structures of the following texts shape meaning
- Describe, explain and analyse the relationship between language, text and context

Examine **Texts One, Two, Three and Four** carefully and then answer the questions that follow on page.

Text One – Visual Text



Text Two – Poem: 'Siem Reap Cambodia' by Greg Santos

Before stepping into a taxi
a young girl struggles to take the city with her:

Warm, sticky air bathing the street market,
comforting scent of fragrant rice,
pungent odour of dry fish,
raw flesh hung on butchers' hooks,
squawking of chickens in rusty wire prisons,
crescendo of rickshaws, scooters, bicycles;

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the city she will no longer call home.

As she speeds away, the city recedes into memory,
as does the rolling countryside,
once dotted by women tending to the paddies,
children splashing among water buffalo.

Now, echoes of distant missiles pierce her memories,
murders of crows dive into reddened fields.

The faces of Angkor watch sadly
as their city crumbles,
as another one of their children flees,
taking nothing with her but me,
gently growing inside.

Text Three – Extract from a Transcript of a TED talk by Chimamanda Adichie

http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html

I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey. (Laughter) She assumed that I did not know how to use a stove.

What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

I must say that before I went to the U.S. I didn't consciously identify as African. But in the U.S. whenever Africa came up people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity, and in many ways I think of myself now as African. Although I still get quite irritable when Africa is referred to as a country, the most recent example being my otherwise wonderful flight from Lagos two days ago, in which there was an announcement on the Virgin flight about the charity work in "India, Africa and other countries."

So after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner.

Text Four – Short story excerpt ‘A Serpent, A Tornado’ by Yakko Danno

I stared at the broken *raku* tea bowl, fit to my hands with use for years—a gift to me from a friend who had found it in an antique shop in Kyoto. I could have it repaired with gold dust lacquer, which would have added a new aspect of beauty to the bowl. But instead I put the fragments in a wooden box where I had collected broken pieces of stone, glass, tile, ember, shell, bone, wood, cloth, leather, odds and ends, hoping that someday I could piece them all together into an organic collage.

I had failed to shut tightly the hinged glass doors of the cupboard the night before the earthquake, registered M7.3 on the Richter scale, which severely shook this area at dawn. In my bed I pulled the blanket over my head and put up with the 20-second-violent shake. Tremendous energy was discharged. The earth really meant it. Most of the tiles slid down from the roof of my house. Dishes, plates, cups, bowls, glasses in the cupboard fell from the shelves and broke. Pieces of glass flew in all directions. Finally I got up enough nerve to slip out of the bed for a cup of hot green tea, but the tap water and town gas were unavailable, and above all it was dangerous to walk barefoot in the kitchen.

The sun was declining subdued as if seen through a frosted glass lampshade, as I walked downtown afterwards. The air was dense with dust, smelling faintly of gas. Enormous energies, released from the crushed wooden houses, pressed human bodies and crumbled concrete buildings, were rising in a vortex—

a dark
 serpent, a
 tor-nad-do
 a huge
trumpet
 of
 lily
 support-
ing
 the
 threat-
 en-ing
 skies

Dusk was thickening into night. Cold flames were leaping at my feet. I had a vivid sensation as if my body were falling apart. I was aware that I was in a dream, but I repeated frantically, “namu-amida, namu-amida,” calling for help from Amitabha the Infinite Light. I feared if I stopped chanting, my body wouldn’t be able to stay in one piece, so I kept on until I felt safe and whole.

Toward daybreak I woke up and went into the kitchen. The rich perfume of white lilies emanating from the broken crystal vase brought me to my senses.
(The Earthquake of Kobe in 1995)

Section 1 – 15 marks

In your answer you will be assessed on how well you:

- demonstrate understanding of the way perceptions of the belonging are shaped in and through texts
 - analyse and evaluate the way language forms, features and structures of the following texts shape meaning
 - describe, explain and analyse the relationship between language, text and context
-

Text One: Visual text

- (a) Identify how one idea about belonging has been portrayed in the photograph. (2 marks)

Text Two: Poem

- (b) Evaluate how the perspective of belonging has been represented as changing over time. Refer to three ways that have been used to convey change. (3 marks)

Text Three: Transcript from a TED talk

- (c) Comment on the ways Adiche explains how perspective contributes to the notion of belonging/not belonging. (2 marks)

Text Four: Short Story excerpt

- (d) In what ways does Danno's short story convey how belonging is possible even in times of adversity? (3 marks)

Texts One, Two, Three and Four

- (g) Evaluate the effectiveness of any TWO of the texts in showing how perspectives are an important aspect of belonging/not belonging. (5 marks)

End of Section 1

Composing AOS Imaginative Responses

'Nouns are the bones that give a sentence body. But verbs are the muscles that make it go'
Mervin Block.

'Don't tell me the moon is shining; show me the glint of light on broken glass' Anton Chekhov.

The act of writing for the HSC is a carefully planned attack on the question using powerful language and a skilful structure. The Feedback from the Marking Centre noted that stronger responses:

*"...demonstrated structural complexity, **cohesion**, the use of an authentic, sustained and engaging **voice** and took advantage of the opportunity the question presented to showcase **originality** and **perceptiveness**. The mechanics of language, punctuation, sentence structure and paragraphing were applied **skillfully** in these responses"*

To enrich writing:

- Plan your structure: the opening and the conclusion – a circular or elliptical structure can cure a failure to produce a strong conclusion!
- Show don't tell. Avoid too much information and focus on appealing to the senses through effective descriptions. Remember our most powerful tool is our imagination!
- Develop a strong, distinctive voice. To achieve this it is advantageous to write about what you have experienced so that your writing comes from the heart.
- Choose and control your use of a range of language features to engage and influence an audience. Listen to the sound and rhythm of your language and aim for lexical density!
- Verbs are the muscles of writing, so use them to add layers of meaning rather than too many adjectives or adverbs. E.g. *The world was **concussed** by September 11th.*
- Employ a variety of sentence beginnings and sentence lengths.
- Vary paragraph lengths – don't be afraid to use a single sentence paragraph to make a dramatic statement.
- Use a range of poetic devices. Evocative imagery can lift a response into a higher band!
- Create tension and contrast. Belonging is never static!
- Perfect the art of the first and last lines!

Setting

- Think about your characters who move in the setting, your key ideas, your purpose and how you are representing your perception of belonging.
- Zoom into the setting and focus on the details. Let your reader see the setting! This will not happen if you skim over the details. So much can be revealed when you do this. It could be a close-up on a photograph with shattered glass or a locket with a broken chain.
- Focus on the craft of writing: imagery, figurative devices, syntax, punctuation and structure. Synaesthesia – combining the senses – brings your writing to life!
- Ensure that your readers can 'see' the setting – don't neglect those small details that can capture the essence of a place!



Activity

Read the following extract from Australian writer Gail Jones' *Five Bells* where her protagonist describes visiting Circular Quay in Sydney for the first time.

Circular Quay: she loved even the sound of it.

Before she saw the bowl of bright water, before she saw the blue, unprecedented, and the clear sky sloping upwards, she knew from the lilted words it would be a circle like no other, key to a new world.

The train swung in a wide arc to emerge alongside sturdy buildings and there it was,



the first glimpses through struts of ironwork, and those blurred partial visions were a quiet pleasure. Down the escalator, rumbling with its heavy body-cargo, through the electronic turnstile, which captured her bent ticket, then, caught in the crowd, she was carried outside.

There was confusion at first, the shock of sudden light, all the signs, all the clamour. But the vista resolved and she saw

before her the row of ferry ports, each looking like a primary-colour holiday pavilion, and the boats, bobbing, their green and yellow forms toy-like, arriving, absorbing slow lines of passengers, departing. With a trampoline heart she saw the Bridge to her left: its modern shape, its optimistic uparching. Familiar from postcards and television commercials, here now, *here-now*, was the very thing itself, neat and enthralling. There were tiny flags on top and the silhouetted ant forms of people arduously climbing the steep bow. It looked stamped against the sky, as if nothing could remove it. It looked indelible. A *coathanger*, guidebooks said, but it was so much grander than this implied. The coherence of it, the embrace, the span of frozen hard-labour. Those bold pylons at the ends, the multimillions of hidden rivets.

...From somewhere drifted the sound of a busking didgeridoo with an electronic backbeat, *boum-boum, boum-boum; boum-boum, boum-boum*. The didgeridoo dissolved in the air, thick and newly ancient. For tourists, Ellie thought, with no disparagement. For me. For *all* of us. *Boum-boum, boum-boum*.

In the democratic throng, in the pandemonium of the crowd, she saw sunlight on the heads of Americans and Japanese; she saw small children with ice-creams and tour groups with cameras. She heard how fine weather might liberate a kind of relaxed tinkling chatter. There was a newsstand, with tiers of papers in several languages trembling in a light breeze, and people in booths here and there, selling ferry tickets behind glass. There was a human statue in pale robes, resembling something-or-other classical, and before him a flattened hat in which shone a few coins. A fringe of bystanders stood around, considering the many forms of art.

Janus, origin of January.

Ellie turned, like someone remembering, in the other direction. She had yet to see it fully. Past the last pier and the last ferry, there was a wharf with a line of ugly buildings, and beyond that, yes, an unimpeded view.

It was moon-white and seemed to hold within it a great, serious stillness. The fan of its chambers leant together, inclining to the water. An unfolding thing, shutters, a sequence of sorts. Ellie marvelled that it had ever been created at all, so singular a building, so potentially faddish, or odd. And that shape of supplication, like a body bending into the abstraction of a low bow or a theological gesture. Ellie could imagine music in there, but not people, somehow. It looked poised in a kind of alertness to acoustical meanings, concentrating on sound waves, opened to circuit and flow.

Yes, there it was. Leaning into the pure morning sky.

Ellie raised her camera and clicked. *Most photographed building in Sydney...*

She began to stride. With her cotton sunhat, and her small backpack, and this unexpected quiver in her chest, Ellie walked out into the livelong Sydney day. Sunshine swept around her. The harbour almost glittered. She lifted her face to the sky and smiled to herself. She felt as if - yes, yes - she was breathing in light.

1. Discuss how Jones uses language to capture what Ellie sees.
2. The extract is full of colour, light and movement. You can easily imagine that you Ellie seeing Circular Quay for the first time. Choose any iconic object or place such as the Eiffel Tower in Paris or Uluru in Alice Springs, and in 200-words maximum use the interplay of colour and light to capture what you see.

Writers use pathetic fallacy to reflect the emotions of their characters or narrator. Read the extract from Nam Le's short story about his father 'Love and Honour and Pity and Pride and Compassion and Sacrifice' and then layer this approach into a 200-word extract.

'... all I saw was a man coming toward me in a ridiculously oversized jacket, rubbing his black-sooted hands, stepping through the smoke with its flecks and flame-tinged eddies, who had destroyed himself, yet again, in my name. The river was behind him. The wind was full of acid. In the slow float of light I looked away, down at the river. On the brink of freezing, it gleamed in large, bulging blisters. The water, where it still moved, was black and braided. And it occurred to me then how it took hours, sometimes days, for the surface of a river to freeze over—to hold in its skin a perfect and crystalline world—and how that world could be shattered by a small stone dropped like a single syllable.'

Characters

- Sometimes our most effective writing is based on our lives and our experiences. Think about the people you have met, even yourself and create one or more characters.
- Think about the character's perception how this perception has been shaped by his or her context, attitudes, experiences, values, perspectives, etc.

- Provide their backstory in a few simple words or sentences.
- Consider dialogue and how it can be used to effectively capture and reflect the characters.
- Use objects, such as a trophy, an old black and white photograph or a leather band around a wrist to reveal more about the character.
- Think about what smells or scents could be associated with the character, such as the smell of tobacco or lavender.
- Consider what defines them as a person: their actions, words, attitudes and relationships. Employ the stream of consciousness in the first or third person to get inside their heads and capture their thoughts.

Activities

1. Evaluate the use of language in the following extract from a student's imaginative response:

'He starts to play. I gaze in fascination at his perfectly curved fingers and the flowing movements of his arms. His hands glide effortlessly over the keyboard whilst his core sways to and fro with the tempo of the music. The increasing dynamic stature, chromatic dissonances and the unresolved chord progressions – typical of my grandfather's naturalistic compositional style – lure me into the music. I am struck by the sheer dynamism of his posture; his entire self is devoted to the release of passion through the weaving of his beautiful melodies, working to achieve a work of absolute perfection far surpassing Chopin's Etude. Notes on a page are being transformed into passions and emotions. The fire crackles with nervous excitement.'

2. Think of a memory from your own past, or a story that you have been told by someone who is important to you. Create a motif, or a recurring image for your memory. Consider what it represents about your memory: a mirror, locket, refrain from a song... The motif should represent a climax in your plot – a moment of truth or a central action. Now compose an imaginative response.
3. Compose an imaginative response that is inspired by the story behind what is broken or missing from an object...the missing leg of a teddy bear, the head that has been cut from a photo, an empty photo frame, etc.
4. Compose an imaginative response that is grounded in how place plays a fundamental role in the lives of human beings, and is the nexus of existence.

Muscles of Writing – the Verbs!

Let the Great World Spin – Colum McCann

*The orange streetlight from the window **latticed** him as he crossed the floor at a clip.*

*Some swallows **scissored** out from underneath the rafters.*

Gabriel's Oboe – Jason Oh

*Composed, he **breathes** life into the oboe. The melancholy melody fills the room, **swirling** around the child. He **pours** out his desires, his fears, his delights; the music softly **croons** its reply. They **dance** through valleys of shadow, **comforted** by the other's presence.*



Mister Pip – Lloyd Jones

*Our houses sat **beached** in a sloppy row, all of them **gaping** back at the sea.*

Activity

1. Discuss how the verbs have contributed to the meaning of the sentences.
2. Describe the following using striking verbs that are **polysemic**.
 - a. Rain falling at the close of a hot day.

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- b. Being caught in a snarling traffic jam in Sydney.

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- c. Sharing dinner at the family table.

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Visceral Imagery

Extract: Past the Shallows - Favel Parrett

Behind a shrub, a pile of shells. A giant pile – old and brittle and white from the sun. Oyster and mussel, pipi and clam, the armour of a giant crab. Harry picked up an abalone shell, the

edges loose and dusty in his hands. And every cell in his body stopped. Felt it. This place. Felt the people who had been here before, breathing and standing alive where he stood. People who were long dead now. Long gone. And Harry understood, right down in his guts, that time ran on forever and that one day he would die. The skin on his hands tingled and pricked. He dropped the shell and ran.

How does Parrett use syntax to convey Harry's emotional response to the setting?

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Extracts: *Let the Great World Spin* – Colum Mc Cann

Around the watchers, the city still made its everyday noises. Car horns. Garbage trucks. Ferry whistles. The thrum of the subway. The M22 bus pulled in against the sidewalk, braked, sighed down into a pothole. A flying chocolate wrapper touched against a fire hydrant. Taxi doors slammed. Bits of trash sparred in the darkest reaches of the alleyways. The leather of briefcases rubbed against trouserlegs. A few umbrella tips clinked against the pavement. Revolving doors pushed quarters of conversation out into the street.

How does McCann use language to evoke the setting in the Bronx?

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Activity

Compose an original imaginative response that is inspired by the following quote.

“All the lives we could live, all the people we will never know, never will be, they are everywhere. That is what the world is” Aleksandar Hemon.

Ensure that you focus on employing nuanced verbs and evocative, visceral imagery to craft a palpable setting.

AOS Section III: Extended Responses

In your answer you will be assessed on how well you:

- demonstrate understanding of the concept of belonging in the context of your study
- analyse, explain and assess the ways belonging is represented in a variety of texts
- organise, develop and express ideas using language appropriate to audience, purpose and context

In Section III of Paper 1 of the HSC examination you are required to compose an integrated response that synthesises the ideas and concepts of texts, demonstrating a deep understanding of the concept of belonging. To arrive at this level of understanding ask the following questions:

- How do you view the notion of belonging?
- Do the texts invite you to belong to their worlds?
- How do the texts represent the concept of belonging?
- How do your perception and assumptions about belonging compare with that of the composers you are studying?
- Has your perspective been challenged or altered?
- What lines of argument have you developed as a result?

Thesis or Line of Argument

To compose an effective integrated response, you must be able to develop a strong thesis or line or argument. This has been reinforced in the Notes from the Marking Centre:

*‘Highly developed responses demonstrated an ability to **engage with the question**, enabling students to apply their knowledge and exhibit **engagement with their texts** and the **textual features**. Stronger candidates often answered **conceptually** and/or **metaphorically** rather than literally... High-range responses used key terms particular to their focus area to create **their own thesis**, and displayed an ability to **evaluate and analyse**. Highly developed responses reflected **a personal engagement** with the question and a flair for the **craft of writing**.*

*Better responses reflected a high degree of **fluency and control of language**, making **perceptive links between their texts**.*

A thesis or line of argument should reflect your perspective and understanding of what you have been studying in relation to belonging. It should be used to shape and direct your integrated response and should be supported and/or challenged by your prescribed text/s and texts of own choosing.

The Prescription’s rubric requires you to:

‘Consider aspects of belonging in terms of experiences and notions of identity, relationships, acceptance and understanding.’

Suggestions

- Respond immediately to the question or statement. You could agree or challenge it.
- Develop a thesis or concept that relates to the question or statement and sustain this line of argument throughout the response.
- Use your prescribed text/s and texts of own choosing to support or challenge your thesis or concept.
- Give a brief overview of the composer's context and the composer's perception and representation of belonging, values and attitude, and how this shapes the underlying assumptions in the body of the response. E.g. *'Texts represent choices not to belong, or barriers which prevent belonging. The Namesake's representation of belonging is shaped by Lahiri's experiences as a migrant. Lahiri states "it bothered me growing up, the feeling that there was no single place to which I fully belonged." The barriers that she experienced are reflected in the novel by Ashima's sense of alienation. However, Ashima also builds her own barriers by her fear and rejection of a foreign culture and place.'*
- Examine the relevant aspects of the texts in relation to belonging.
- Focus on how a text shapes meaning; therefore, discuss and compare **HOW** this is done in all of the texts. E.g. *'The Namesake explores the duality of belonging and alienation through polyphony. We are aware of how the characters feel through a strong sense of their voice and thoughts. Ashima's frustration of not wanting to belong at first to this foreign place where she has left her family behind resonates through stream of consciousness and imagery. When Ashima is having her son Gogul, the symbol of time connects the alien world of the hospital with her home in Calcutta, 'American seconds tick on top of her pulse point.'*
- Demonstrate an understanding of how you are positioned by texts.
- Select the texts of your own choosing that you are enthusiastic about.

Suggested Scaffold for an Integrated Response

- The question must drive and shape your response.
- Your thesis or line of argument must be developed and sustained.
- Integrate your discussion of the ideas and the textual features and details of your texts using your thesis to shape the analysis.
- Select texts of own choosing that connect and contrast with how the concept of belonging has been explored and represented.
- Your personal response to how belonging is represented and how your way of thinking has been challenged is valued!

It is always best to allow the question or the statement provided to shape your response; however a scaffold has been included if you need the support. You do not have to start with your prescribed text, but remember if you are pushed for time this text must be dealt with in your response.

Paragraph 1: Immediately address the question or statement and introduce your thesis or line of argument that challenges or supports it. Provide two or three supporting ideas that support your thesis.

Hint: *Using a concept that is supported and challenged by your prescribed, stimulus and/or texts of own choosing demonstrates a thoughtful consideration of belonging and the concepts.*

Paragraph 2: Connect to the question or statement through the first idea. Briefly discuss the composer's intent, context and times, and his or her perspectives, and how these influence the text's representation of belonging and the underlying assumptions of the text about belonging.

Paragraphs 3 - 4: Use the question or statement and your idea that develops your thesis to discuss those aspects of the text that are relevant. Integrate an analysis of the textual features and details that convey belonging. Use quotes from the text, but don't use lengthy quotes that are not explained or linked to your discussion. Make connections with one or more of the other texts.

Paragraph 5: Link the discussion of your prescribed text with your next text through the idea that furthers your thesis— it could be the stimulus text. State if the text challenges or supports the question or statement or how this text further illustrates your thesis. Describe the context and times of the text, and the composer's perspective and their relevance to the text.

Paragraphs 6 - 7: Now use the idea to discuss those aspects of the text that are relevant. As you discuss the text integrate an analysis of the textual features and details that convey 'Belonging'. Use quotes from the text, but don't use lengthy quotes that are not explained or linked to your discussion. Make connections with one or more of the other texts.

Paragraphs 8 - 10: Introduce the second idea that sustains your thesis in response to the question through a further analysis of your prescribed text. Now use the idea to discuss those aspects of the text that are relevant. Use quotes and integrate your discussion of the textual features and details. Make connections with the prescribed text and/or the previous text.

Paragraphs 11 – 12: Continue the same pattern with the related text.

Paragraph 13: Conclude by returning to your concept or thesis and what you have discovered. You must link back to the question or statement.

Activities

1. Respond to the following essay questions:
 - a. 'Understanding nourishes belonging . . . a lack of understanding prevents it.' Demonstrate how your prescribed text and TWO other related texts of your own choosing represent this interpretation of belonging.
 - b. "Belonging is about finding yourself." In your study of your prescribed text and TWO texts of own choosing have you found this to be true?
 - c. "Sometimes our experiences can cause us to disconnect from the real world. We can become strangers in a strange land, and no longer belong to the world we live in." To what extent is this statement a reflection of the experiences of the individuals you have encountered in your prescribed text and TWO texts of your own choosing?
 - d. Discuss how effective the composers of the texts you have studied in the Area of Study have been in representing a sense of belonging, which has have challenged your thinking and broadened your understanding of your own world. Refer to your prescribed text and TWO related texts to discuss how and why you have been challenged and enlightened.
2. Evaluate the quality of the following introductions. Note the plus, minus and interesting features. Rank them in order of quality.

- a. *The ambivalent notion of belonging endows an individual with the potential to enrich their identity. Although a desire for inclusion can be valued as intrinsic human nature, some may choose to reject the restrictive mores of society in order to preserve their sense of self. Consequently, these acts of self-exclusion result in the depreciation of an individual's desire to belong to society. This is dynamically portrayed in the reclusive Emily Dickinson's aphoristic suite of poetry, reflecting the patriarchal and romantic influences of her era, and supported by Sean Penn's hagiographic portrayal of the life of Chris McCandless in the film, Into the Wild. However, social and personal barriers can predispose an individual's potential to enrich their identity, as explored in Ryan White's profound speech 'I have AIDS'.*
- b. *An individual's connections with people, places and the wider world, or alternatively lack of connection to society, potentially constructs one's sense of purpose and perception of belonging. Through her suite of poems, Emily Dickinson advocates the paradoxical tension between isolation and acceptance, privileging the ambivalent and organic perception of belonging. Whilst Kate Chopin's The Story of an Hour expresses how through removing barriers to belonging and connecting with the wider world one can attain a sense of purpose and place. Together, by providing an exploration of how a sense of belonging can be found in the condition of estrangement and exclusion, they express the notion that it's in the feeling of opposition to the mainstream that one can establish a transcendental or metaphysical perception of belonging in nature or to one self.*
- c. *The places in which we reside and the people we interact with shape our sense of identity. This moulds our perceptions of self, others and our surroundings, thereby formulating our sense of belonging. Whilst it is intrinsically human to desire inclusion, some may choose to reject this innate need in order to preserve their identity that is shaped by their own perception of who they are. Emily Dickinson in her suite of poetry – specifically 'I had been Hungry all the years' and 'This is my letter to the world' – rejects social interaction that she believes compromises her identity as a poet. In contrast, within Stephen Chbosky's novel 'The Perks of Being a Wallflower', the protagonist who is perceived as an outsider by others yearns to establish a strong sense of belonging within his community. Like Dickinson, he is torn between wanting to belong and maintaining his individuality. Then there are those individuals who are fixed in their views and prefer to be on the outside as in Clint Eastwood's film 'Gran Torino' where the protagonist rejects any overtures of friendship. Yet, his myopic perception is transformed, and he consequently forms a new sense of identity forged by his new found community.*
- d. *An individual's perception of belonging is developed by interactions between people; however, ironically the rejection of these interactions can result in a stronger understanding of and belonging to self. An individual's acceptance or negation of social mores potentially constructs one's sense of purpose and belonging. Through her suite of poems, Emily Dickinson advocates the paradoxical tension between isolation and acceptance. By exploring how a sense of belonging can be found in exclusion, Dickinson expresses the notion that it's the feeling of opposition to the mainstream that evokes emancipation. Similarly, Felix Nussbaum's artwork Threesome conveys this notion that a sense of belonging can be ascertained through disconnection. However, the removal of the barriers to belonging will provide a greater sense of purpose and place*

Texts of own choosing

The texts of own choosing have the power to elevate or lower the marks that a response can achieve. The quality of these texts acts as a potent discriminator. Select texts that enable you to further and challenge your lines of argument and reveal the depth of your understanding.

The Notes from the Marking Centre repeatedly refer to the importance of these texts, such as

‘They showed a discerning choice of texts, using related materials that clearly demonstrated insight’ and ‘It was evident that the selection of the text of own choosing – and how it was used to respond to the question and connect with the prescribed text – influenced the quality of the response’.

Suggested texts for the AOS

- ‘Despair’ & ‘Scream’ – Edvard Munch
- ‘Love, Honour and Pity’, *The Boat* - Nam Le
- *Social Network*
- *A Beautiful Mind*
- *Donny Darko*
- *Catcher in the Rye* - J.D. Salinger
- *They Call me Mr Pip*- Lloyd Jones
- *The Turning* – Tim Winton
- *Apocalypse Now*
- *Skin*
- *Frida*
- *Che*
- *Amelie*
- *Namatjira* – (Play) Scott Rankin
- ‘Vincent’ – Don Maclean
- *Slum Dog Millionaire*
- *Persepolis*
- *Tsotsi*
- Omar Musa, <http://www.youtube.com/watch?v=DtscGNZxn4>
- Maya Angelou ‘And I still rise’ - <http://www.youtube.com/watch?v=JqOqo50LSZ04>
- *The White Tiger* - Aravind Adiga
- *The Bell Jar* – Sylvia Plath
- *Atonement* – Ian McEwan
- *One Day in the Life of Ivan Denisovich*
- *The Perks of Being a Wallflower* – Stephen Chobsky
- *The Secret River* – Kate Grenville
- *Pan’s Labyrinth*
- *Let the Great World Spin* and *Transatlantic* – Colum McCann
- *The Reluctant Fundamentalist* – Mohsin Hamid
- *Brooklyn* – Colm Tóibín
- *Life of Galileo* – (Play) Bertolt Brecht
- *The Inheritance of Loss* – Kiran Desai